



A Portfolio of Music Compositions

LI Cheong

**A Portfolio Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Music
in
Composition**

**© The Chinese University of Hong Kong
June 2004**

The Chinese University of Hong Kong holds the copyright of this portfolio. Any person(s) intending to use a part or whole of the materials in the portfolio in a proposed publication must seek copyright release from the Dean of the Graduate School.



A Portfolio of Music Compositions

Li Cheong

A Portfolio of Music Compositions

by Li Cheong

Music Composition

by

Li Cheong

© The Chinese University of Hong Kong

1995

The Chinese University of Hong Kong Library System is pleased to announce the publication of this portfolio of music compositions by Li Cheong. The portfolio is a collection of music compositions by Li Cheong, a student of the Chinese University of Hong Kong. The portfolio is a collection of music compositions by Li Cheong, a student of the Chinese University of Hong Kong. The portfolio is a collection of music compositions by Li Cheong, a student of the Chinese University of Hong Kong.

A Portfolio of Music Compositions

LI Cheong

Abstract of thesis entitled:

In this portfolio different mediums of writing are explored, from *Capriccio* for percussion ensemble, *Rhapsody* for string quartet to *The Milky Way* for orchestra. Besides expressing different emotional feelings, each piece tries specifically to investigate some technical issues in composition. Focused more on the harmonic aspect, *Capriccio* aims at displaying the special timbres of percussion instruments. *Rhapsody* is a more sentimental piece, with the two intertwining motives projecting the anxious and depressive states of the mind. Being more imaginative and freer in structure, *The Milky Way* tries to use the orchestral palette to capture the beauty of the galaxy in an impressionistic style. Pentatonic scales of different tonalities are superimposed, evoking the exotic atmosphere of this symphonic poem.

Submitted by Li Cheong
for the degree of Master of Music in Composition
at the Chinese University of Hong Kong in June 2004

內容提要

本作品集嘗試用不同類型的樂器組合創作，有敲擊樂四重奏的《隨想曲》、弦樂四重奏的《狂想曲》和管弦樂團的《銀河》。每一首樂曲除了表達不同的情感外，在寫作手法上亦努力嘗試不同的技巧和風格。《隨想曲》主要嘗試以和聲方面去發揮敲擊樂器絢麗的音色。《狂想曲》是比較感傷的作品，利用兩個動機的交織發展，刻劃內心從鬱悶不安的情緒起伏。《銀河》則比較富幻想和詩意，以管弦樂多變的音質去呈現星空的色彩變化，寫作技巧上也偏向印象派的手法，嘗試利用多調性去發掘五聲音階的新意。

Acknowledgements

I would like to express my gratitude to my supervisor Professor Victor Chan, who inspired me a lot throughout. Professor Chan showed me a way to view the structure of music macroscopically, and made me rethink a lot on what composing is all about. Further thanks to my friends Dennis Wu, Alfred Wong, Universe Wang, Chu Hang Chun and Milky Cheung, who gave me suggestions and shares a lot of views with me on music. Last but not least, my special thanks go to my parents who have been given me all the support I need.

Table of Content

Capriccio	1
-----------------	---

(for four percussion players)

Rhapsody	16
----------------	----

(for string quartet)

The Milky Way	31
---------------------	----

(for orchestra)

Capriccio

for four percussion players
approximately 6 minutes
composed from March to May 2003

This piece is my first piece written purely for percussion instruments. As various timbral and rhythmic possibilities of the percussion family had been extensively cultivated in the twentieth century, I tried to put my emphasis more on the harmonic side. Thus I have chosen percussion instruments with definite pitches, namely glockenspiel, vibraphone, xylophone, marimba and timpani as the basic instruments. Those with indefinite pitches are also employed for adding flavors to the music.

Starting off with the six-note motif A, A \flat , E, F, D \flat , C, the hexatonic series provides the basic skeleton for all melodic elements and harmonic elements in this piece. The motif transforms and develops throughout the three sections. The first section *Andante* begins with a mysterious atmosphere, which is then followed by the bright and clear second section *Allegretto*. In these two sections, glockenspiel, vibraphone and marimba combine to provide a dreamy sound. The momentary calm and peaceful transition brings the music to the final section *Allegro*, where glockenspiel is replaced by xylophone. The set of four timpani, which serves a less important role in the previous sections, is now brought to the foreground. The pitches of the four timpani, namely E, C \sharp , A \flat and F remind us of the six-note motif at the beginning. However, it is now employed to depict the exciting and energetic moment which concludes the piece.

This piece was premiered by JENGA in "New Generation 2003" organized by the Hong Kong Composers' Guild and RTHK (Radio Television Hong Kong) in 5th June 2003.

隨想曲

敲擊四重奏
約長六分鐘
作於二零零三年三月至五月

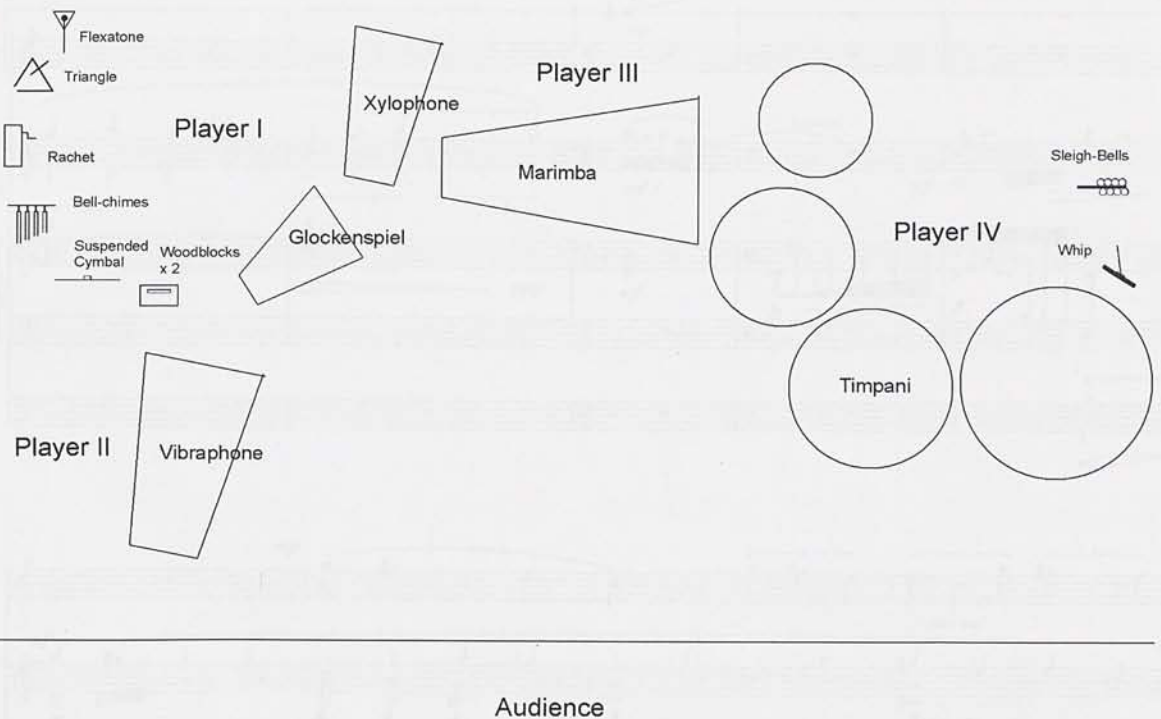
這首曲是我第一首純粹為敲擊樂而寫的作品。敲擊樂音色和節奏方面的特色在二十世紀時已經有不少作曲家探索過，故此我在這首曲裏嘗試把更多注意力放在和聲方面，以有固定音高的鋼片琴、鐘琴、木片琴、馬林巴琴、定音鼓作為主要演奏樂器，而以其它無固定音高的敲擊樂器則作為色彩性的點綴。

樂曲開首的六個音 (A, A \flat , E, F, D \flat , C) 是全曲的主要動機，這六個音組成的六聲音階也是整首曲和聲的骨幹。這動機在全曲的幾個三個段落裏不斷變化和發展。第一段「行板」以寧靜神秘的氣份開始；第二段「小快板」節奏漸漸變得清晰明朗；經過短暫平靜的過渡段落，樂曲進入第三段「快板」。定音鼓的四個音 (E, C \sharp , A \flat , F) 和樂曲一開始的動機遙相呼應，樂曲最後在熱鬧的氣氛中結束。在樂器選取上，前兩段以鋼片琴、鐘琴、馬林巴琴為主奏樂器，音色較為朦朧；最後一段木片琴取代了鋼片琴，定音鼓也由點綴的角色演變成主角，以營造熱鬧的氣份。

這首曲曾於二零零三年六月五日在香港作曲家聯會和香港電台舉辦的「音樂新一代」裏由 JENGA 敲擊四重奏首演。

Instrumentation and Suggested Setting:

- I: Glockenspiel, Xylophone,
Bell Chimes, Triangle, Flexatone, Ratchet,
1 Suspended Cymbal (Violin Bow), 2 Woodblocks
- II: Vibraphone
- III: Marimba
- IV: Timpani, Sleigh Bells, Whip



Capriccio

for four percussion players

Li Cheong
2003

Andante $\text{♩} = 80$

Player 1

Glsp

p

Player 2

Vib

p motor off
con pedal

Player 3

Mar

fp

Player 4

Sleigh Bells

p

Timpani

Bell Chimes

mp

3 mallets

mf *s*

mf

ppp

mf

p

f

mf

6

mp

mf

p

poco dim.

poco dim.

poco dim.

Db -> C

11

Moderato con rubato $\text{♩} = 100$

Glsp

Vib

2 mallets

Mar

Whip

Sleigh Bells

pp

15

Glsp

Vib

rubato

3

6

3

6

Mar

19

Glsp

Vib

mp

mf

mp

rubato

6

gliss. from lowest to highest

gliss.

pp

poco a poco cresc.

22

f

Triangle

Glsp

Vib

Mar

p

f

gliss.

p senza pedal

pp

Suspended cymbal

p

mf

l.v.

4 mallets

mf

E♭ -> F

sfz

rubato

fp

p

25

28

31

Glsp *p*

Vib

Mar

45

Glsp *p*

Vib *mp*

Mar

47

p

Glsp

2 Woodblocks *p*

Vib

Mar *mp*

49

51

Glsp

Vib

Mar

mf

mp

53

Glsp

Vib

Mar

Suspended cymbal

p

f

f

mp

56

Glsp

Vib

Mar

p

Racet
Glsp

Vib

Mar

59

mp

p

mf

rit.

fp

mf

Moderato $\text{♩} = 80$

Suspended cymbal,
with violin bow

p

mf
L.v.

p

mf
L.v.

Glsp

Vib

motor on

mp

Mar

mp

F, A, C, E

63

Glsp

Vib

Mar

67

p

pp

Allegro $\text{♩} = 120$

72

Glsp

Xyl

Vib

Mar

mf

mf

78

Xyl

Vib

motor off

mf

Mar

p

mf

85

Xyl

Vib

Mar

f

93

Xyl

Vib

Mar

mp

p

99

Xyl

Vib

Mar

100

f

mf

f

fp

105

Xyl

Vib

Mar

109

f

mp

8va-----

Xyl

Vib

Mar

117

mp

mf

f

8va-----

Xyl

Vib

Mar

123

(8va)-----

L R

Xyl

Vib

Mar

129

ff

ff

fp

fp

ff

fp

135

Xyl

Vib

Mar

ff

ff

ff

ff

140

Xyl

Vib

Mar

mp

f

mp

f

mp

f

mp

f

146

Xyl

Vib

Mar

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

Xyl
 Vib
 Mar
 152

p *f* *p*

Xyl
 Vib
 Mar
 158

f *ff*

Xyl
 Vib
 Mar
 163

fp *ff* *ff*

Rhapsody

for string quartet

Opus 10, No. 1, 1908

First published by the publisher of the score, 1908

The Rhapsody is a short, intimate work, a study in the use of the string quartet. It is a study in the use of the string quartet, a study in the use of the string quartet. It is a study in the use of the string quartet, a study in the use of the string quartet.

The Rhapsody is a short, intimate work, a study in the use of the string quartet. It is a study in the use of the string quartet, a study in the use of the string quartet.

The Rhapsody is a short, intimate work, a study in the use of the string quartet. It is a study in the use of the string quartet, a study in the use of the string quartet. It is a study in the use of the string quartet, a study in the use of the string quartet.

狂想曲

弦樂四重奏

Opus 10, No. 1

1908年出版

狂想曲是一首短小、親密的作品，是弦樂四重奏的練習曲。它是一首弦樂四重奏的練習曲，是一首弦樂四重奏的練習曲。它是一首弦樂四重奏的練習曲，是一首弦樂四重奏的練習曲。

狂想曲是一首短小、親密的作品，是弦樂四重奏的練習曲。它是一首弦樂四重奏的練習曲，是一首弦樂四重奏的練習曲。

狂想曲是一首短小、親密的作品，是弦樂四重奏的練習曲。它是一首弦樂四重奏的練習曲，是一首弦樂四重奏的練習曲。它是一首弦樂四重奏的練習曲，是一首弦樂四重奏的練習曲。

狂想曲 Rhapsody

弦樂四重奏

for string quartet

Rhapsody

for string quartet

approximately 6 min 30 sec

composed from September 2002 to December 2003

This sentimental miniature is a piece of self-reflection. Anxiety and depression cloud the entire music. This is like a description of the states of my mind during the course of the reflection. Yet the same description might probably well suit people today who live in over-pressured ways.

This piece develops from two motives. The beginning four notes G, F \sharp , B \flat and A combine to form the first motif that recur throughout the piece. The second motif, which seems at first to be a transitional idea (m. 20), gradually gains its importance and competes with the first motif. The two motives are later mingled together, bringing the piece to its climax.

狂想曲

弦樂四重奏

約長六分三十秒

作於二零零二年九月至二零零三年十二月

這首曲可以說是自我內心的反省。音樂裏籠罩著有點鬱悶的氣氛，正是自己心靈煩躁不安的映照。想到現今不少生活壓力大的人都可能面對相似的心境，因此用這首曲來抒發這種感受。

這首曲主要以兩個動機交織發展。樂曲開首的四個音 G, F \sharp , B \flat , A 是貫穿全曲的第一動機。第二動機則在第二十小節初次出現，最初只是一個不經意的過場。但是，第二動機慢慢展開，逐漸有蓋過第一動機之勢。兩者逐漸交織在一起，將樂曲推展至高潮。

Rhapsody

for String Quartet

Li Cheong

Lento e espressivo $\text{♩} = 60$

1st Violin

2nd Violin

Viola

Cello

p

p

p

p

4

solo

mf

ad lib.

mf

mf

mf

mf

7

rit.

a tempo

mf

mf

mf

mf

11

mp cresc. mf

mp cresc. mf

mp cresc. mf

mp cresc. mf

14

f

f

f

f

17

f

f

f

f

20

ff *mf* *mp* *ff* *mf* *mp* *p* *ff*

ff cresc. *p*

25 Allegretto $\text{♩} = 80$

pp *pp* *p* *pp*

pp cresc. *p*

28

pp *p* *pp* *pp*

pp cresc. *p*

31

31

mp *p*

p *mp* *pp*

mp *p*

34

34

p

p

p

37

37

poco a poco accel.

mp *p*

p

41

41

mp

mf

mp

mp

46

46

mf

mf

mf

f

mf

51

Allegro agitato

51

f

mf

f

f

mf

f

mf

56

f

f

f

f

61

mf

mf

mf

mf

66

f

f

f

f

70

70

mp *p* *mp* *p* *mp* *p*

75

Adagio Maestoso $\text{♩} = 90$

pp *pp* *pp* *pp* *pp* *mp*

81

mp *mp* *mf* *mf* *mf* *mf*

87

f

f

f

f

93

f

f

f

f

rit.

rit.

Primo Tempo

99

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

102

f

f

f

f

poco con moto

105

ff

mf

ff

mf

ff

mf

mp

mp

110

mp

mp

mp

mp

114

118

poco a poco cresc.

122

f

126

accel.

accel.

accel.

accel.

131

Allegro agitato

ff

mf

ff

mf

ff

mf

ff

mf

137

f

f

f

f

142

147

152 Adagio Maestoso ♩ = 100

158

f *più f* *f* *più f* *f* *più f*

165

Presto

mp *f* *mp* *f* *ff* *ff* *ff* *ff* *ff* *ff*

171

pizz. *pizz.* *pizz.* *pizz.*

The Milky Way

For orchestra

管弦樂

為管弦樂團而作

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

銀河

管弦樂

管弦樂

為管弦樂團而作

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

銀河

The Milky Way

為管弦樂團而作

for orchestra

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.



The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way is a symphony of light and sound, a celestial dance that unfolds in the vastness of space. It is a journey of discovery, a quest for knowledge, and a celebration of the human spirit.

The Milky Way

for orchestra

approximately 8 minutes

composed from January 2004 to June 2004

銀河

為管弦樂團而作

約長八分鐘

作於二零零四年一月至二零零四年六月

This piece tries to capture the beauty of the Milky Way with a wide range of tone colors from the orchestral palette. Written with a strong impressionistic touch, the music starts with a vague idea that extends and grows subconsciously. The whole piece consists of many segments. Each of them can be further divided into a questioning phrase and an answering phrase. The questioning phrase often comes from an altered form of the same idea. However, each time the question will lead to a different answer in return. Tonality shifts as the music proceeds, bringing along the image of the colorful galaxy.

The harmony in this piece can be seen as the result of its use of the pentatonic scale. In order to keep this traditional scale sound fresh, pentatonic scales of different tonalities are superimposed, further enabling the appearance of octatonic and twelve-tone sounds.

這首樂曲嘗試以管弦樂團豐富多變的音色來描繪銀河的閃耀絢麗。寫作的手法近似印象派的風格，音樂從一個模糊的意念伸延漫衍而來。整首曲由很多零碎的片段組成，每個片段都包含一句問句、一句答句。很多時間問句都是從同一個意念變化出來的，但是每一次得到的答案都不一樣。而調性也在音樂裏經常轉變，以描繪星空變幻的色彩。

這首曲的和聲以五聲音階為基礎，嘗試把不同調性的五聲音階疊置，組成八聲音階和十二音列，以發掘這傳統音階的新鮮感。

The following is a reduction of the opening which may help to illustrate how pentatonic chords in different tonalities combine to form octatonic collections:

以下的例子嘗試以樂曲的開始部份，說明在這首曲裏，不同調性的五聲音階如何結合成八聲音階：

Transpose down a min. 3rd

Transpose down a min. 3rd

Transpose down a min. 3rd

Pentatonic Chord in C

Pentatonic Chord in A

Pentatonic Chord in G \flat

Pentatonic Chord in E \flat

Octatonic Scale - Oct [0, 1]

The following is a reduction of the piano part in m. 72, rehearsal no. 8 which may help to illustrate how pentatonic chords in different tonalities combine to form twelve-tone collections:

以下的例子嘗試以第 8 段、第 72 小節的鋼琴部份，說明在這首曲裏，不同調性的五聲音階如何結合成十二音列：

Twelve-tone completion

Pentatonic Scale in G \flat

Pentatonic Scale in D

Pentatonic Scale in B \flat

Transposed up a min. 6th

Transposed up a min. 6th

The Milky Way

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
1 Clarinet in Eb
2 Clarinets in Bb
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Percussion (4 players):

I: Bass Drum, Bell-chimes
II: Timpani
III: Tubular Bells, Clash Cymbals, Gong, Triangle,
IV: Vibraphone

Celesta
Piano

2 Harps

Violin I
Violin II
Viola
Violoncello
Double Bass

All transposing instruments, except piccolo, contrabassoon and double bass, are notated at sounding pitch.

The Milky Way

Adagio $\text{♩} = 72$ 1 Moderato $\text{♩} = 96$

Piccolo *pp*

Flute *pp*

Oboe

English Horn

Clarinet in E♭

Clarinet in B♭

Bassoon

Contrabassoon

1, 2

Horns in F

3, 4

Trumpet in C

Tenor Trombone

Baritone Trombone & Tuba

Percussion I

Timpani

Tubular Bells

Vibraphone

Celesta *pp*

Piano

Harp 1 *pp*
C, D, E, F, G, A, B

Harp 2

Violin I *pp* con sord.

Violin II *pp* con sord.

Viola *pp* con sord.

Cello *pp*

Double Bass *pp*

Picc. *pp*
 Fl. *pp* *1 solo* *p ad lib.*
 Ob.
 B♭-Cl.
 Bon.
 C. Bn.
 Perc.
 Timp. *pp*
 Cel. *pp*
 Pno.
 Hrp. I
 Hrp. 2 *pp* D, F, A♭, B
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *fp* *pp*
 D.B. *fp* *pp*

Adagio $\text{♩} = 72$

The Milky Way

Picc. mp
 Fl. mp
 Ob. mp
 E. Hn. p
 Es Cl. p
 Bb Cl. p
 Bbn. p
 C. Bn. pp
 Triangle pp
 Perc. (Triangle) pp
 Timp. pp
 T.B. pp
 Vib. pp
 Cel. pp
 Pno. mp
 Hp. 1 C, D, E, F, G, A, B p
 Hp. 2 C, D, E, F, G, A, Bb pp
 Vln. I pp
 Vln. II pp
 Vla. pp
 Vc. pp
 D.B. p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

[illegible]

31

Pic. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

E. Ho. *mf* *f*

Dr. Cl. *mf* *f*

Bb. Cl. *mf* *f*

Bsn. *mf* *f*

C. Bsn. *mf* *f*

I. 2 *mf* *f*

Hrn. in F *mf* *f*

3, 4 *mf* *f*

C. Tpt. *mf* *f*

T. Tbn. *mf* *f*

B. Tbn. *mf* *f*

Perc. Clash Cymbal *f*

Timp. *f*

T.B. *f*

Vib. *mf* *f*

Cel. *mf* *f*

Pnn. *mf* *f*

Hrp. 1 *f* C, Ds, E, F, G, A, Bb *pp*

Hrp. 2 *f*

Vln. I *mf* *f* *unis.*

Vln. II *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

DB. *mf* *f* *arco* *p* *pizz.* *pizz.*

poco a poco cresc. - - -

Picc. *p* *mp* *mp*
 Fl. *mp* *mp*
 Ob. *p*
 E♭ Cl. *pp* *pp*
 B♭ Cl.
 Bas. *pp*
 Perc.
 T.B.
 Vib. *p* *f* *p* *f*
 Cel. *p* *p*
 Pnn. *f* *f*
 Hp. 1 *f* *pp* *f*
 Hp. 2 C, D, E, F, G, A, B *p* *gliss.* *p* *gliss.*
 Vln. I
 Vln. II
 Vla.
 Vc. *f*
 D.B. *f*

Picc. *p* *mp* *mp*
 Fl. *mp* *mp*
 Ob. *p*
 E. Hrn. *p*
 E♭ Cl. *p* *mp* *mp*
 Bass. *p* *pp*
 1. 2 *1 chiaro* *pp* *mp* *mp*
 Hrn. in F *3 chiaro*
 3. 4
 T.B. *p*
 Vib.
 Ctl. *p* *p* *mp* *mp*
 Pno. *p* *p* *mp* *mp*
 Hp. 1 *pp* *f* *f*
 Hp. 2 *p* *p* *gliss* *gliss* C, D, E, F, G, A, B-
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

42

43

Picc. *mf*
 Fl. *mf*
 Ob. *mp*
 E♭ Cl. *mf*
 B♭ Cl. *mp*
 Bsn. *mp*
 C. Bsn. *mp*
 1, 2
 Horns in F *mp*
 3, 4
 C Tpt. *mf*
 T. Tbn. *mf*
 R. Tbn. *mf*
 Tmp. *mp*
 T.B. *mp*
 Vib. *mp*
 Pno. *mp*
 Hp. I *mp*
 Vln. I *mp* *un.*
 Vln. II *mp*
 Vla. *mp*
 Vc. *mp*
 D.B. *mp*

Musical score for page 59, featuring woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulation like *un.* (unison) and *div.* (divisi). The woodwinds (Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinet, Bassoon, Contrabassoon) and brass (Horns in F, Trumpets, Trombones, Timpani, Tuba, Vibraphone) sections are prominent. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a harmonic foundation. The piano and harp parts are also visible.

C, D, E, F, G, A, B

FL

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

Bsn.

1, 2

3, 4

C Tpt.

Perc.

Triangle

Temp.

Vib.

Cel.

Pno.

1/2 Rin

stille

Hrp. I

Vln. I

div. 3

Vln. II

div.

Vla.

Vcl.

D.B.

mp

p

mp

p

con stnd.

p

p

p

p

pp

p

49

91

Picc. *mp* *mf* *p*

Fl. *p* *p*

Ob. *mp* *mf* *p*

E. Hn. *mp* *mf* *p*

Es Cl. *p* *p*

Bs Cl. *mp* *mf* *p*

Bsn. *mp* *p*

C. Bn. *p*

1, 2 *pp*

3, 4 *pp*

C Tpt. *mp*

T. Tbn. *mp*

B. Tbn. *mp*

Perc.

Vib. *mp* *mp*

Cel. *p* *p*

Pno. *mp* *mp*

Hrp. I *p* *p*
C, D, E, F, G, A, B

Vln. I *p* *p*

Vln. II *div.* *p* *p*

Vla. *div.* *p* *p*

Vc. *p* *p*

DB. *p* *p*

molto cresc. - - -

11 Allegro Moderato $\text{♩} = 98$

99

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

E. Fla. *mf* *ff*

E♭ Cl. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *mf* *ff*

C. Bsn. *mf* *ff*

1, 2 Hrn. in F *f*

3, 4 Hrn. in F *f*

C Tpt. *f* *senza sord.*

T. Tbn. *f* *senza sord.*

B. Tbn. *f*

Perc. *ff*

Temp. *mf*

T.B. *ff*

Vib. *ff*

Cel. *ff*

Pno. *mf* *ff*

Hrp. 1 *ff* C, D, E, F, G, A, B

Hrp. 2 *ff* C, D, E, F, G, A, B

Vin. I *mf* *unis.* *ff*

Vin. II *mf* *unis.* *ff*

Vla. *mf* *unis.* *ff*

Vcl. *mf* *ff*

D.B. *mf* *ff*

This musical score, titled "The Milky Way", is for a large-scale orchestral and vocal work. It features a vocal soloist (Hs. in F) and a full orchestra. The score is divided into two systems, with the first system containing measures 105 through 112 and the second system containing measures 113 through 120. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

Instrumentation:

- Woodwinds:** Piccolo, Flute, Oboe, English Horn, B-flat Clarinet, B-flat Bass Clarinet, Bassoon, and Contrabassoon.
- Brass:** Horns in F (1, 2 and 3, 4), Trumpets in C, Trombones (Tenor and Bass), and Tuba.
- Percussion:** Tom-tom, Snare Drum, and Vibraphone.
- Keyboard:** Celesta, Piano, and Harp (1 and 2).
- Strings:** Violins I and II, Viola, Violoncello, and Double Bass.

Score Details:

- Measures 105-112:** The vocal soloist enters with a melodic line. The woodwinds and brass provide harmonic support. The piano and harp play arpeggiated figures.
- Measures 113-120:** The vocal soloist continues their melodic line. The orchestra provides a rich harmonic texture with various instruments contributing to the overall sound.

Pic. *fp* *fp* *mf* *mp*
 Fl. *fp* *fp*
 Ob. *fp* *fp* *mf* *mp*
 E. Hrn. *fp* *fp* *mf* *mp*
 B♭ Cl. *fp* *fp*
 B♭ Cl. *fp* *fp* *mf* *mp* *p*
 Hrn. *fp* *fp* *mf* *mp* *p* *piu p*
 C. Bn. *f* *mf* *mp* *p* *piu p*
 1, 2 Hn. in F *fp* *fp* *p* *piu p*
 3, 4 *fp* *fp* *p* *piu p*
 C Tpt. *fp* *fp*
 T. Tbn. *fp* *fp* *mf* *mp*
 B. Tbn. *fp* *fp* *mf* *mp*
 Bass Drum *f*
 Perc. *f*
 Triangle *f*
 Timp. *f* *mp* *p*
 T.B. *ff*
 Pno. *mp* *p*
 Hrp. 2 *ff*
 Vin. I *fp* *fp* *mf* *mp*
 Vin. II *fp* *fp* *mf* *mp* *p* *piu p*
 Vla. *fp* *fp* *mf* *mp* *p* *piu p*
 Vc. *f* *mf* *mp* *p* *piu p*
 D.B. *f* *mf* *mp* *p* *piu p*

unit.
 div.

54

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Horn
 C. Bn.
 1, 2
 Hn. in F
 3, 4
 Perc.
 Vib.
 Cel.
 Hp. 1
 Hp. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for measures 122-126 of "The Milky Way". The score includes parts for Piccolo, Flute, Oboe, B♭ Clarinet, Horn, Contrabass, Horns in F (1, 2 and 3, 4), Percussion, Vibraphone, Celesta, Harp 1, Harp 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features various dynamics including *p*, *pp*, and *mf*, and includes markings for "solo" and "tutti".

127

Picc.
 Fl. *pp*
 Ob.
 E. Hn. *p*
 Bb Cl. *mp*
 Bsn. *p*
 C. Bn. *p*
 1, 2
 Hn. in F
 3, 4
 Perc.
 Vib.
 Cel. *pp*
 Hp. I *C - Ct* *p*
 Hp. 2 *p*
 Vln. I *div.* *ppp*
 Vln. II *tutti div.* *p*
 Vla. *tutti div.* *p*
 Vc. *arco*
 D.B. *pizz.* *pp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hr. in F

3, 4

T. Tbn.

B. Tbn.
Tba.

con sord.
pp *legato*

Perc.

Cel.

p

Hrp. 1

C, D, E, F, G, A, B-

p

Hrp. 2

C, D, E, F, G, A, B-

p

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp *div.* *unis. pizz.* *p*

D.B.

p

[illegible]

60

165

Fl. *mp* *p* *mp*

Ob. *p* *pp*

E. Hn. *p*

B♭ Cl. *p*

B♭ Cl. *p* *pp*

Bsn. *p* *pp*

1, 2 Hn. in F

3, 4

Perc.

Cel.

Hp. I

Hp. 2 *p* *p* *pp*

Vln. I *pp* *pp*

Vln. II *pizz.* *arco* *pp* *pp*

Vla. *pizz.* *arco* *pp*

Vcl. *solo* *mp*

D.B. *pp* *pp* *pp*

172

poco con moto $\text{♩} = 112$

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn.

Hr. in F
1, 2
3, 4

Perc.

Cel.

Hp. I
C, D, E, F, G, A, B♭
pp

Hp. II
p
C, D, E, F, G, A, B

Vln. I
pizz.

Vln. II
pizz.

Vla.
pp

Vcl.
pp

D.B.
arco
pp

Picc.
 Fl.
 Ob.
 E. Hn.
 B♭ Cl.
 Bsn.
 C. Bsn.
 1, 2
 Hn. in F
 3, 4
 Perc.
 Vib.
 Cel.
 Pno.
 Hp. I
 Hp. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Dynamics: *p*, *pp*, *mp*, *div.*

64

194

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

D. Cl. *mf*

Bb. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hr. in F *mf*

S. 4 *mf*

C. Tpt. *mf*

T. Tbn. *mf*

B. Tbn. *mf*

Perc. *mf*

Timp. *mf*

T.B. *mf*

Vib. *mf*

Cel. *mf*

Pno. *mf*

Hp. 1 *mf*

Hp. 2 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Gang
Bass-Drum

univ. *f*

div. *f*

univ. *f*

div. *f*

arco *f*

This image shows a page from a musical score, likely for a symphony. The page is filled with musical staves for various instruments. The instruments listed on the left include Picc., Fl., Ob., E. Hn., Bb. Cl., Bb. Cl., Bsn., C. Bn., Hn. in F, C Tpt., T. Tbn., B. Tbn., Perc., Timp., T.B., Vib., Pno., Hp. I, Vln. I, Vln. II, Vla., Vc., and D.B. The score includes musical notation with notes, rests, and dynamic markings such as *mf*, *f*, and *p*. There are also performance instructions like "con sord." (con sordina) for the tubas. The page is numbered "201" at the top center.

209

Pic.

Fl.

Ob.

E. Hn.

Euph.

Bar.

Bsn.

C. Bn.

1, 2

Hn. in F

3, 4

C. Tpt.

T. Tbn.

B. Tbn.

Perc.

Vib.

Cel.

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

D. B.

215 *poco rit. - - -* [23] Allegro Moderato $\text{♩} = 98$

Pic. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

E. Fla. *ff*

Es. Cl. *mf* *ff*

Bs. Cl. *mf* *ff*

Bsn. *mf* *ff*

C. Bsn. *mf* *ff*

1, 2 *mp* *ff*

3, 4 *ff*

C. Tpt. *ff* senza sord.

T. Tbn. *ff* senza sord.

B. Tbn. *ff*

Perc. *ff* Bass Drum

Temp. *ff*

T. B. *ff*

Vib. *ff*

C. vl. *ff*

Pno. *ff*

Hrp. I *ff*

Hrp. II *ff*

Vln. I *mf* *ff* *unis.*

Vln. II *mf* *ff* *unis.*

Vla. *mf* *ff* *unis.*

Vc. *mf* *ff*

D.B. *mf* *ff*

Picc.
 Fl.
 Ob.
 E. Hn.
 Eb Cl.
 Bb Cl.
 Bsn.
 C. Ba.
 1. 2.
 Hn. in F.
 3. 4.
 C Tpt.
 T. Tbn.
 B. Tbn.
 Tbn.
 Perc.
 Timp.
 T.B.
 Vln.
 Cel.
 Pno.
 Hp. 1.
 Hp. 2.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 D.B.

The Milky Way

230

Pic.

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

Hn.

C. Hn.

Hn. in F

3, 4

C. Trpt.

T. Tbn.

B. Tbn.

Perc.

Timp.

T.B.

Vib.

Cel.

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

mf

p

pp

cresc.

div.

mp

236

Picc.
 Fl.
 Ob.
 E. Hrn.
 D♯ Cl.
 B♭ Cl.
 Bsn.
 C. Bn.
 I, 2
 Hrn. in F
 3, 4
 C. Tpt.
 T. Tbn.
 B. Tbn.
 Tbn.
 Timp.
 T.H.
 Vln.
 Cel.
 Pno.
 Hrp. 1
 Hrp. 2
 div.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Musical score for "The Milky Way" (Page 26). The score is in 3/4 time, marked Andante (♩ = 72). The key signature has one flat (B♭). The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, English Horn, D♯ Clarinet, B♭ Clarinet, Bassoon, Contrabassoon), brass (Horn in F, Trumpet, Trombone, Tuba, Timpani, T.H.), strings (Violin, Viola, Violoncello, Double Bass), and harp. The second system includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass) and harp. The score features various dynamics (f, mf, mp, p) and articulation marks. The harp parts are marked with "div." (divisi) and "mf". The string parts are marked with "f" and "mp". The woodwind and brass parts are marked with "f" and "mf". The percussion parts are marked with "p" and "mf". The score is written for a full orchestra.

Picc. *f*
 Fl. *f*
 Ob. *mf*
 E. Hn. *mf*
 B♭ Cl. *mf*
 B♭ Cl. *f*
 Bsn. *f*
 C. Bn.
 1, 2
 Hn. in F
 3, 4
 Perc.
 Timp.
 T.B.
 Vib.
 Cel. *f*
 Pno.
 Hp. 2
 Vln. I *poco a poco cresc. - - -*
 Vln. II *poco a poco cresc. - - -*
 Vla. *poco a poco cresc. - - -*
 Vc. *poco a poco cresc. - - -*
 D.B. *poco a poco cresc. - - -*

CUHK Libraries



004146041